ISSUE #6 The Global Magazine of Horror US $3.95 CAN $4.95 UK £1.65

SHIVERS

Jason goes to Hell exclusive

THE FINAL FRIDAY THE 13TH

MUTANT ACTION
puts the Pain in Spain!

BODY MELT
Flesh Crawling Horror from Down Under

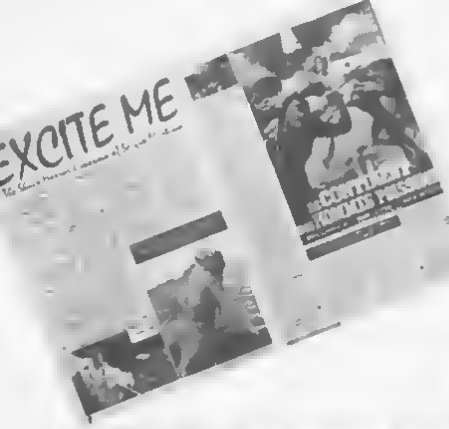
TRAUMA
Dario and Me' by Asia Argento

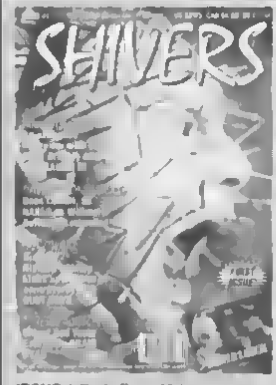
TURN OF THE SCREW
Meet Patsy Kensit, Ghost Hunter!

Win DEMONS 1 & 2 on video

Plus; The Avoriaz Fantasy Festival, SORORITY HOUSE VAMPIRES

SHIVERS BACK ISSUES





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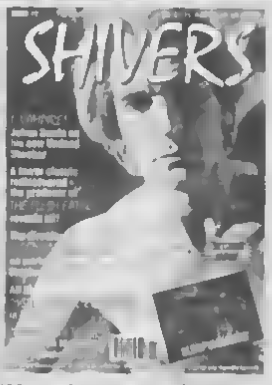

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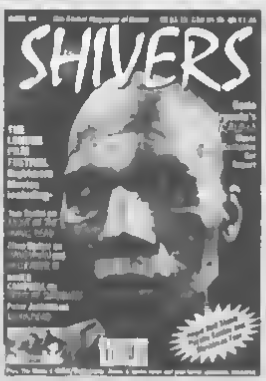

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FPCP = Full page Colour Picture
* indicates colour feature

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EDITORIAL

Here's the good news While stocks last, anyone putting pen to paper end writing to the *Starliner Letters* page will receive a free illustrated pressbook to either **Braindead Doctor Giggles** or **Pet Sematery 2** Make sure you state your preference but note **Braindead** is the least lavish and interesting one. The bad news? They're in French because I stole them from the Avoriaz Fantasy Festival Well, I had to make the alpine trip worthwhile somehow as you'll read in the 'Sheke & Queke' section this issue!

Since then I've also been on assignment in Hollywood where I saw my favourite film so far this year It's Joe Dante's wonderful **Matinee** a brilliant 'Coming of Age' tale set against the backdrop of William Castle-style gimmick flicks When Dante's good, he's very good, and his effectionate satire will strike a chord with every horror fan brought up on Bert I Gordon **The Fly** and Atom Age Monsters More on this sterling creature feature next issue

Alan Jones

In a pig's eye, I'll give up my copy of *Shivers!*

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To advertise in next issue's *Shivers* Classified can cost just £3.00!! Readers wanting Pen Pals pay just £3.00 for up to 32 words. Fan rate for Conventions, Clubs, Announcements and Fanzines is £6.00 for up to 32 words. All Trade and other advertisers pay £12 for up to 32 words. Extra words in any section cost 40p per word. All prices include VAT. Cheques/ PO made payable to 'Visual Imagination Limited'. For further details of this, or other advertising rates, please request our rate card. Visual Imagination (*Shivers* ads), PO Box 371, London SW14 8JL, UK or ring Nick on 081 878 5486 and ask for advertising.

SHIVERS Issue 6 March 1993 (ISSN 0965 8238) *Editor* Alan Jones *Production Assistants* Nicholas Briggs Deanne Holding Rosemary Howe *Publisher* Stephen Payne, **Editorial Address SHIVERS, Visual Imagination Limited, PO Box 371, London SW14 8JL, UK.** Tel 081 878 5486 Fax 081 876 9455 All letters articles and photographs for possible publication are welcome We will return items if an SAE is included but no responsibility can be undertaken for loss or damage For subscription information see back cover **Advertising** rates on application to the Editorial Address or telephone 081 878 5486 Distribution Comag Tavistock Road West Drayton Middlesex UB7 7QE Tel 0895 444055 Printed by BPCC Milton Keynes

SHAKE & QUAKE NEWS

AVORIAZ

The 21st Festival du Film Fantastique took place at the Avoriaz ski resort up in the French Alps between January 16th and 23rd, 1993. It was my first trip to this event which has the reputation of being the best in the world after Tokyo. It will be my last as the whole excursion proved a major disappointment. For a Festival which calls itself 'International' the foreign press were treated very shabbily. Everything became an interminable hassle and the simplest request turned into a major screaming match with the harried officials. While I appreciate the fact that the organizers must give French journalists priority (most of the movies in competition were geared to Paris opening dates) our poor relation status meant slim pickings on the interview front. No great loss in the case of Christopher Lee, President of the Celebrity Jury, whose career now consists solely of moaning about the current vampire vogue. But time with Jury members Miguel Bose (**Suspiria** star), Peter Coyote and Mathilda May would have been nice to glean some hot gossip. In truth, I was one very piste off, bored Englishman abroad.

Above: The Avoriaz Festival logo

SLAY RIDE

On the plus side, Avoriaz is a truly spectacular place scenery-wise, if a bit like an upscale Butlins cut into a remote mountain range. Not that you can do much in the freezing cold (thank God for that **Nightbreed** encore!) apart from slip up on the frosty pathways, hop from one expensive cafe to the next or hang around the 'Village du Festival' complex where the freebers (if you had the right pass we didn't for the first few days) and press conference space were all situated. Even though it didn't snow once during the Festival week, making the picturesque slopes too dangerous for beginners to fill in time between screenings, horse drawn sleighs were available to transport everyone through the Christmas Card-like Winter Wonderland to the three cinemas showing the latest crop of horror releases. Avoriaz does have the best ticket system I've ever come across at a Festival as each screening is colour coded. The press were given priority entrance to any title printed in blue (VIP's were gold, the Jury red, TV reporters black etc) and, if there was any space left in the multiplex-size auditoria, people with the next colour on the rotating list were let in.

EARLY DAYS

The variable quality and staleness of the competition movies made it impossible to shake the suspicion that the Festival this year was more about promoting the resort, largely built by Festival president Gerard Bremond's Pierre et Vacance's company, than fantasy films. While the event was begun to encourage the sale of timeshare chalets, over the decades it has become renowned for discovering, and championing, genre talents from Spielberg and Verhoeven to Reimi and Lynch. Spielberg's **Duel** was launched here as was De Palma's **Phantom of the Paradise**. Raimi's **Stagefright** and Miller's **Mad Max**. The main news items this year involved *Hello!* magazine stars posing on skis, Miss Corsica's attendance and a 'Personnalite Fantastique' award given to famous soccer captain Jean-Pierre Papin!

LES FILMS

Those Festival favourites, which hacks on the continual circuit must be heartily sick of by now, were very much in evidence. **Hellraiser III**, **Breindead**, **Candyman**, **Tale of a Vampire** and **Army of Darkness** were shown to the usual reactions. Sadly for those wanting to compare **Army** versions, it wasn't the recut US print with the new 'We promise there won't be another sequel' ending. It was the same one shown at Sitges and London with more sections of skeleton bashing removed. Other ropy entries were Manny Coto's hopeless **Dr Giggles** and Mary Lambert's nasty **Pet Sematary II**. Both go straight to video here. No surprise! Then there was **Doppelganger** (included because Avi Nesher's **Time Bomb** won a prize last year!) and Raul Ruiz's **Dark at Noon**, a pretentiously surreal Portuguese/French co-production.

THE BEST

Easily the finest movie on show was Richard Stanley's **Dust Devil**. Stanley didn't attend the Festival because they unspooled the US Miramax version and not his director's cut which he was still working on at the time. I only have Mark (*Fangoria*) Kermode's word that Stanley's longer version is far

CARPENTER'S CORNER

John Carpenter takes over from Wes Craven as director of the **Village of the Damned** remake. This puts **So Help Me God** on hold, a project in **The Exorcist** tradition, dealing with a supernatural serial killer unleashed by the evil power of a prison electric chair. You'll see Carpenter's co-writing credit on Yves Simmoneau's nuclear terrorist thriller **Meltdown** later this year and he also has **In the Mouth of Madness** on the back burner. Written by Michael de Luca, it's about a detective who must find a famous missing horror author and his final manuscript before it's published. For the tale, the last in a best-selling series, reveals the truth about a dark race of beings bent on regaining control of the Earth, and is so powerful it drives every reader hopelessly insane...

Robocop 3's Robert Burke is the *Dust Devil*

superior at this stage But if Stanley has simply added more magical mumbo jumbo to replace the quite acceptable poetic voiceover, and extra footage of Chelsea Field, who isn't great as the victim on a predestined course to oblivion, then I'm not sure it's such a good thing **Dust Devil** is an admirable original, shot on evocative Namibian locations, and Palace Pictures's swansong features the best exploding head effect in horror history! I kept wondering what Stanley's reaction would be if the version he hates won a top Jury prize!

THE REST

You can read about Alex de la Iglesia's long-awaited **Acclon Mutante** and Rusty Lemorande's remake of **The Innocents** in this issue One of Columbia Tristar's releases for this Summer is **Fortress** and Stuart Gordon's sci-fi prison adventure is a fun, if mindless actioner, in the **Universal Soldier** mode Adam Friedman's **To Sleep with a Vampire** proved an interesting, but flawed, combo of Anne Rice and **My Dinner with Andre** The Roger Corman/Concorde production, a remake of Katt Shea Ruben's **Dance of the Damned** (1988), goes straight to video here Ching Siu-Tung's **A Chinese Ghost Story III** was more like the stupid first sequel than the stunning original Michael Mak's **Sex and Zen** was the one Midnight Movie I could never catch. I didn't miss anything according to those who groaned through this softcore sexploitar about a man swapping genitals with an apothecary's horse

MOTORAMA

Quite the nicest part of any Festival experience is finding a hidden gem deserving a far wider audience **Miracle Mile** was one such cult item a couple of years back and the Avoriaz discovery was Barry Shils's **Motorama** Written by Joseph Minion, scripter of **After Hours** and **Vampire's Kiss**, this weird and wonderful road movie has ten year-old Gus (Jordan Christopher Michaels) driving across a mythical kingdom in a car customized with wooden leg-extenders so he can reach the pedals Gus is searching for eight cards, given free at Chimera gas stations, which spell out the word 'Motorama' and win him millions of dollars Only the letter R eludes him as he traverses a strange terrain populated by self-absorbed adults who don't even notice his charade As his innocence is slowly destroyed by a series of darkly comic encounters on the dangerous quest, Gus progressively ages until he does indeed find the last remaining letter But when he goes to claim his prize at Chimera HQ, the final bizarre act of this highly engaging oddity begins... The cast list is a veritable 'Who's Who' of cultdom with Dick Miller, Drew Barrymore, Michael J Pollard, Jack Nance and Susan Tyrell all making an appearance **A Wizard of Oz** for the nihilistic Nineties, **Motorama** is well worth seeing

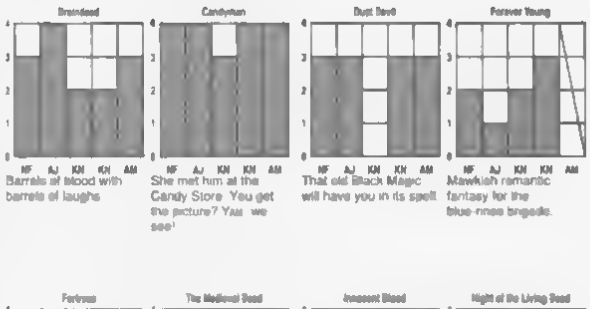
I, THE JURY

I've already written about the politics of awarding prizes in my *Starburst* report on the 1991 Fanta Fest in Rome. But I mention my Critics Jury stint at Avoriaz for a reason, it became quite clear early on that the twelve man Jury were split between **Braindead** and **Candyman** "Shall we wait and see what the main Jury choose?", said our leader. No, I

What the critics think, rated out of 4

Ratings 0 = Don't bother 1 = Bearable 2 = Fair 3 = Good 4 = Unmissable - = Not seen

	N F	A J	M K	K N	A M
BRAINDEAD (Dir Peter Jackson)	3	4	2	2	3
CANDYMAN (Bernard Rose)	4	4	3	4	4
DUST DEVIL (US cut) (Richard Stanley)	3	3	0	3	3
FOREVER YOUNG (Steve Miner)	2	1	2	3	
FORTRESS (Stuart Gordon)	2	2	-	2	2
THE MEDIEVAL DEAD (Sam Raimi)	1	1	2	2	2
INNOCENT BLOOD (John Landis)	2	2	0	2	
NIGHT OF THE LIVING DEAD (Tom Savini)	3	3	3	3	3



Regular Critics N.F Nigel Floyd (Time Out) A.J. Alan Jones (Shivers) M.K. Mark Kermode (Fangoria) K.N Kim Newman (Horror novelist) Guest Critic Alan Morrison (The List Edinburgh)

Left: Scott Valantine in *To Sleep With A Vampira*. Abova: *Tha Madiavel Deed'e* Princeaa fleea from tha bad U.S. reviews!

argued **Braindead** wesn't the sort of film Chnstopher Lea would let his Jury give a top pnze to based on all the pontificating he'd done all week lamenting tha passing of suggestive horror Almost on cue, an emissary arrived to confirm those thoughts Lee hated **Braindaad** we were told and there was no way he'd let it win Fine, we all agreed, let's give Jackson the Critic's Pnze because the classy **Candyman** will obviously sweep the Lee board So imagine our shock when the pnzes ware announced and the Grand Pnx was awarded to **Braindaad**! Apparently the Celebnty Jury overruled Lee at the last minute, terrified they would be considered old-fashioned if they didn't let Jackson's ultre-gore comedy win So that's why **Braindead** won the two top prizes at Avonaz this yaar as well as for Best Special Effects.

THE OTHER PRIZES

Cendyman won three awards too Best Music for Philip Glass, tha Public's Prize and Best Actress for Virginia Madsan Sha deserved it. The other pnzes wara greeted with hoots of derision Best Actor wes George Newbern in the mediocre **Doppelganger** Who? Best Cinamatography went to **Dark at Noon** (well, it was a French co-production after all!) And a Special Jury Pnze was awarded to the appallingly derivative slasher **Dr Gigglaa** The only explanation for the latter was the Festival presence of ster Larry Drake and the fact UIP were opening it wide in France a week leter **Dr Gigglae**, or **Dr Rictus** as it was ratitled in French, was tha ona pnze everyone knew was shamelessly fixed

CANDYMAN CLIPPINGS

Points mentioned at the Avonaz **Cendyman** press conference you may like to know Intenors were shot on the same soundstages used for **Whatavar Happened to Baby Jena?** And, it's true, Virginia Medsen was hypnotized by director Bernard Rose for some kay scenes Sha said, "It sounds a little strange but what we wanted to create was tha feeling that Candyman could put his victims into a trance-like state so, rather than pretend, we did it for real I went under just like that which surprised me " Asked what temfying urban myths sha's heard recently, co-star Kasi Lemmons releted this tale, "It happened to my best fnend's brother's friend! A guy goes to a bar, meets this woman and, the next thing he knows, he wakes up in a hotel room paralysed with pain Weakly reaching for the phone, he calls a pal to come and get him When the fnend arrives he sees that his chest has been cut open and his liver removed The woman was a dealer in stolen body organs for illegal transplants in tha Third World!" Rose " Halan believes she's having a supernatural expenence But in my mind the film is about someone who turned paranoid schizophrenic, murders her fnends, and then looks for eny excuse to prova her innocence Clive Barkar and I part company over that reality based psychotic explanation."

THE FINAL ANALYSIS

Okay, I sew eleven films, tour were worthwhile, and inter viewed Alex de la Iglesia and Randal Kleisar after hounding them for days with no help trom any rasident press officers But this wasn t enough to justify the time and expense of the total tnp Whan I returned to London a friend from Paris called and said, "Where have you been?" After I told him, he said, "Don't tell me you thought it was worth it? I gave up going yaars ago because it's not much fun standing in a crowded disco for two hours just to get a free glass ot wine " Exactly And I don't aven drink! I'll finish with two reflective thoughts Not once did I see any member of the Celabrity Jury et e Competition screening and every single one of them, apart from Lee, said they hated horror movies and couldn't understand why thay'd even been invited Go figure! (My thanks to Tim Clarka at Nickski for his organizational skills end eternal optimism)

BITS AND PIECES

Remember Chnstoph Schlingensief ot **The German Cheinsaw Massacre** fame? Ha's back with **Tarror 2000 - intansive Station Germany**, another gory political spoof .Zak Penn and Adam Leff, writers ot **Tha Last Action Hero**, hava had their first horror scnpt **Central Park** optioned New from Italy' Ermenno Olmi's **Secret of tha Old Wooda** descnbed as 'a poetic fairytale', Maurizio Cappelloni's **Stress** relating the strange adventures of e couple who live on the edge, and Guy Gilles's **Nefertiti, Daughtar of tha Sun**, an ancient Egyptian epic with fantasy flashes. Italian exploitation buffs will be thnlled to learn about *Delirium*, Adnan Smith's indispensable giallo, mondo, woman-in-pnson, sci-fi checklist. The first issua covers the 1970-74 penod and faatures full credits, all title changes and plot synopses where necessary. This must-have meg will build into *the* definitiva guide and is evailabla trom Media Publications, 26 Salford Road, Old Marston, Oxford, OX3 ORY.. Already filmed in 1924 and 1945, Arthur Pinaro's tantasy romance **The Enchanted Cottage**, about two disfigured misfits, is being developed for stars Patrick Sweyze and Winona Ryder

Steven Spielberg continues his fascination with **Jurasaic Park**-type genetic engineering and ecological collapse with **Doom's IV**, a sci-fi superhero advanture he's optioned for Amblin Entertainmant Comic book whizz-kid Rob Liefeld produces the project and launches a graphic novel this Sum-

mer. Talking of comics, acclaimed horror writer Guy N Smith wants me to print his fan club address. So for newsletters, and how to obtain the *Crab's Fury* graphic novel, contact Sandra Webb, 59 Meriden Avenue, Woolaston, Stourbridge, West Midlands, DY8 4QR.

Some confirmed opening dates you may wish to know: **Conaheade** October 8th, **Addams Family Values** December 3rd, **The Flintstones** December 17th, **Wayne's World 2** February 11th 1994, and **The Saint** July 29th 1994. John Lafia's **Man's Best Friend** is Max, a canine **Terminator**, created in a biotech lab on a college campus. Michael Apted's **Blink** is a heart-stopping, sexy thriller in the **Wait Until Dark** vein. Mary Lambert's **Mine** is 'a provocative thriller like **The Hand that Rocks the Cradle**'. A psychotic hippie terrorist, nicknamed Mary Terror, kidnaps a baby and is then pursued across a nightmare landscape by the mother. Bob Balaban directs **Johnny Zombie** for Buena Vista. It's a comedy about a young man killed before he can take his date to the prom. He returns from the dead to carry out his teen ambition but is horrified to discover he'll decompose unless he eats living flesh. **Philadelphia Experiment 2** is now subtitled **Flight of the Phoenix**. Germany wins World War II in Stephen Cornwell's continuation and Brad Johnson and Courtaney Cox must enter a time-space glitch to put history right. A man buys a mysterious ancient mask which turns him into an indestructible, wise-cracking superhero in Chuck Russell's **The Mask** based on the comic book. An older brother tails his younger brother that he's a Strategically Altered Mutant, a bionic child warrior designed by the Pentagon to fight in an upcoming global war, in Billy Weber's **Josh and S.A.M.**

.. In Daniel Colas' **Manaaters** an enthropologist is stranded on a tropical island with three gorgeous ghouls who gorge on male flesh. **Death Ring** is RJ Kizer's remake of **The Most Dangerous Game** starring Mike Norris and Chad McQuaan. Larry Simeone's **Eyes of the Beholder** has a maniac taking revenge on the doctor whose experiments destroyed his artistic abilities. Joel and Ethan Coen call their latest, **The Hudsucker Proxy**, starring Jennifer Jason Leigh, Paul Newman and Tim Robbins, 'An industrial fantasy set in the Fifties'. Tim Neat's **Walk Me Home** is a fantasy drama about a married couple with overactive imaginations. A woman escapes from a clinic for the criminally insane in Reginald Adamson's Belgian **State of Mind**. **Jack Be Nimble** is a psycho horror movie from Kiwi director Garth Maxwell starring Alexis Arquette. Jonathan (**My Cousin Vinny**) Lynn is remaking **The Ghost and Mrs. Muir**. Eugeny Yufit's Russian **Father, Santa Klaus has Died**, based on the Leo Tolstoy story, is an addition to Kim Newman's Christmas Fear survey. Now from Scandinavia: a boy befriends a crash-landed seraphim in Ole Bjorn Salveson's **Kalle and the Angels**. Mika Kaurismaki's 2009 set **The Last Border**, and Tuomas Salunen's future actioner **Time of the Frozen Heart**. French Luc Besson is about to helm the most expensive sci-fi movie ever made in Europe. Warner Bros are chipping in 40% of the proposed $100 million budget which the **Nikita/Big Blue** director says he'll need for **Zaitman**.

COMPETITION WINNERS SHIVERS No.5

VAMP

ANSWERS: 1: Jesus Franco; 2: Wurdalak; 3: Daughters of Darkness; 4: Seven.

WINNERS: **Frank Adey**, Wolverhampton; **Jonathan Parry**, Caernarfon, Gwynedd; **Gordon Sutherland**, Cummingston, Morayshire; **D W Nicholson**, Urmston, Lancs. **Kenneth Gibson**, Hartlepool, Cleveland; **M Slatter**, Northgate, Sussex.

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Penpals

Fellow Horror fans from all over Europe. All letters will be replied to. Swap letters, films, books, info. Write now to Richard, 3 Catchpole Walk, Dickleburgh, nr Diss, Norfolk, England IP21 4NX.

Overwhelmed by FFC a Dracula like myself? If so, female penpals wanted with interests in Dracula/Gothicism to discuss, share views, magazine articles etc. Stephanie Roberts, 33 Waterworks Road, Trowbridge, Wilts, BA14 0AL.

Lover of the macabre needs serious penfriend. Tony, 15 Circuit Close, Willenhall, West Midlands, UK.

Male 17 into Horror particularly Barker, Cleven. Loves talking about the subject. Also into football, music. Seeks pen pals any age, anywhere. Lee, 42 Manor Road, Camborne, Cornwall, England TR14 7EF.

Would like to hear from fans of Christopher Lee and information of his new released films etc. Genuine fans need reply. Mrs Carole Gill, 192 Beckett Road, Wheatley, Doncaster DN2 4BD.

Fanzines

Necronomicon Issue 1 out now! Vipco interview, Winter Brides special, Franco, Rollin, Bava, U N C L E, Fu Manchu, Sherlock Holmes, The Living Dead plus Traci Lords and more! £2.20 (inc p+p) from 15 Jubilee Road, Newton Abbot, TQ12 1LB.

Conventions

Film Extremes 3 Convention. Image Animation, Roger (Alien) Dicken and John Brosnan will be there! Anime, Film Premieres, (March 20th). Send an SAE for information to PO Box 409, London, SE18 3QW.

Clubs

Destroyers Club PBM and small Fantasy/Horror fanzine. Send SSAE for details of membership to: Les Pugh, 226 Lon Derw, Trehairen, Newtown, Powys, Wales. Very competitive prices!

FIT TO KILL

Shivers Interview by Michael Helms

The first ever officially government sanctioned horror feature to be made in Oz

The Shock of Rage goes Down Under in **Body Melt**, a Monolithic Disgusting flesh-crawler which Australian filmmaker Philip Brophy hopes will knock the shock socks off **Braindead**. His bizarre, visceral and gruesome début feature is destined to be one of the year's must-gigantic awkward movies. Find out why in this exclusive report from the blood-splattered Melbourne set.

It's another brilliantly sunny carefree, mindless, self-indulgent kind of day. And at the bottom of a court in the midst of a glob of endless Australian suburbia a crowd is milling around. What's the action mate? A barbie? A street party? Not exactly. A man is lying prone on the roadside, having just hurriedly left his vehicle via the windscreen, when tendrils emerge from a vicious gill-like slit near his Adam's Apple and begin to engulf his face. His eyes glaze over as streams of bile pour out of every available orifice.

No, this isn't *Neighbours*. This is a world gone wild as pictured by **Body Melt**, the first ever officially government sanctioned horror feature to be made in Oz. "It's *The Brady Bunch* in Hell, it's the suburbs on weird drugs, it's the shit hitting the fan," says writer, director and composer Philip Brophy, barely pausing to add, "It was written in a free form association way of looking at beautiful ads on TV, and wishing the world that most of them depict would just explode and cave-in. It's the apocalypse next door!"

Brophy, an academic by day,

Opposite page: Brett Climo is Brian Rand, slimed to death! Above: Julian Murrey as Angelica Nobla, has it licked Below: Robert Simper as [illegible] could get up your nose!

Right: Director Philip Brophy in his own art gallery

has been Australia's leading commentetor on horror ever since he got an ert mag in tha eerly Eighties to run e massive piece he'd written on modern horror flicks called 'Horrorality' Eventually repnnted in updated form by the highbrow British *Screen*, it's still well worth seeking out Not only is it e damn good read, but it elso thoroughly backgrounds the body horror metered out and dealt with in **Body Melt** Another direct connection is thet it wes the title and inspiration for an anthology film script which over the yeers has mutated into **Body Melt**

In between vanous bouts of writing (including a groundbreaking term as the Exploitation Flicks columnist in the late lamented *Video Age*) and multifanous media activities (publisher, producer end cultivetor of his own record label, shooting music videos, producing radio shows), Brophy, end his tellow academic/longtime filmmaking partnar, Rod Bishop, producer, co-writar and second unit director of **Body Melt**, persisted in pursuing just ebout the only evenue for getting a film without pnvete funding off the ground in Australie government agencies The incessant arguing ot cultural politics, and es e by-product the education of several film bureaucrats on the history of contamporery horror, has paid off hendsomely though For **Body Melt** began filming on locations throughout Melbourne in early October 1992

Teking for inspiretion, "Newlyweds, baby name books, woollen jumpers, aerobics classes, four wheel drives, haalth food, new housing estates and anything else associated with complacent lifestyles," Brophy and Bishop heve hetched a story revolving around a mad doctor and his product, e drug that anables "body anchancement" to a previously unheard of degree Doctor Carrere (pleyed by your old *Neighbour* Ian Smith) decides to do some test merketing on a handful of cul-de-sac residents, much to the detriment and avantual demise of all Except for fens of cinematic urben dementie, of course!

Brophy sees **Body Melt** as a definite film for the Nineties, documenting and pushing to new extremes the absolutely modern phenomenon of the complete lifestyle obsession with "improving" the human body "Over the past 15 years what's come to the forefront is the question of how you can transform a body, whether it be through steroids, psychic healing, or eny drugs you care to mention. Generally everyone's become greatly obsessed with the living body That's whet's so great about horror movies of tha last decade Whilst many present spectacular explosions of daath, what they're really about is whet the body actually does when it's living It might die efterwards but it's how e body moves, pulls itself together, turns itself inside out. They're the kind of ideas I'm thinking of with **Body Melt** It'll be good to see what a body could do," says Brophy with obvious enthusiasm

His skin rips open and the exposed musculature is seen throbbing away

Viewers around the world have hed the opportunity (or not in tha case of a censored British Channel 4 screening) to witness more of Brophy than they may heve realised in his intinitely weird 1987 featurette **Salt, Saliva, Sperm end Sweat** More experimentel than linear, the short depicts unusual scenas renging from e turd snaking eround en S-bend to e man vomiting, shot from beneath the glass table he's heaving over **Body Melt** extends and continues this approach "I thought, what would it be like if a placenta, which is besically the protein to feed a daveloping unborn intant, actuelly used the baby es food and then came to life itself It's eaten the foetus right, but then it needs to exit the pregnant body. So that's in the film "

Pressed for further horrific highlights Brophy offers the following "One idea, which I think is a bit more common, is where e muscular body builder is having sex He exerts himself, tha pressure gets too much, and his dick explodes! The muscles in his back are stretched so much that his skin nps open end the exposed musculature is seen throbbing awey I think lots of people wonder about that whan they see these body builders. They often look like they're about to pop It's just like I've been dreaming to see some of this stuff happen " Brophy goes on to admit that the exploding dick does occur off screen but provides this detail "The ector is weering pajama trousers and a special rig thet produces this big erection in his boxer shorts Ha totally freaks out as his member grows biggar than it ever has betore and we cut the scene just as he comes .to gnef! I don't discnminate over any area or part of the body, it's ell fruit for decay, end fodder to be used in some way "

Further mayhem includes nb removal without anaesthetic, an autopsy scena with e $26,000 fake corpse likely to distress more than the Italian euthonties, e creeping bell of phlegm, e roller blede smack-'em-up, a snot explosion, tongue vomiting and (naturally enough to differentiete itself from any other country's product) kangeroo cannibalism! To enact this crazed early Cronanberg-like pic, Brophy and Bishop enlisted e cast that includes a motley crew of soap actors who ell die horribly along with **Med Max** veteran Vince (The Nightnder) Gill. Gill playe e formar partner of Carrere who now presides over a family of semi-domesticated mutants Bob (**Rezorbeck/Breindeed**) McCarron and his team provide over 50 prosthetic meke-up effects

Asked if the work and success of Peter Jackson had any influence on getting **Body Melt** up and running, Brophy responded, "I mentioned **Bad Taste** to the Austrelian Film Commission once in terms of comedy to descnbe what **Body Melt** *wasn't* going to be like But, in a word, no because beyond that instance I doubt if anyone at the AFC has ever heard of Jackson " While it would be more than e tad prematura to predict a sudden avalanche of Aussie horror, as Brophy says, "**Body Melt** is something of e test case es fer as government involvement is concerned" But, at eny rete, it's e more than healthy starting point.

HELL SCREEN

Shivers opinion by David Prothero

Ghosts in the Machine

Cinema and the supernatural have been partners from the earliest unspooling of motion pictures. Film's ability to conjure the unreal in concrete form awarded the uncanny a privileged place at the inception of celluloid; Georges Melies summoning Satan in **Le Manoir du Diable** (1896) boasted the magic that movies could muster. Almost a hundred years later, Francis Coppola seizes this connection to propel himself into the second century of cinema with **Dracula**, a lucrative, strategically stylized studio hit enlisting a lexicon of primitive techniques learnt from the earliest visual pioneers. Allying double exposure, ghost mirrors, artificial gravity, backward running and forced perspectives with on-set HDTV and fresh-from-the-box camera technology, the mesmeric potential of film is once more laid bare.

The bond between supernature and experimentality has had thrilling consequences. It mainstreamed German expressionism into the output of Thirties Horrorwood, allowed Val Lewton to collapse literature into exploitation, lent death a fatal elegance in Bava and Freda, birthed the bold metaphor of Romero, finessed Argento's abstract strokes, and even ammoed Lynch's vivaciously disturbing onslaught on televisual tiresomeness. Dealing in the fantastic and repressed worlds beyond, the supernatural has allowed all kinds of narrative and pictorial strangeness to be smuggled on screen. And it has raised many discomforting questions in the process...

Stocked with sepulchral creatures that refuse to die, supernatural horror offers a queasily literal picture of life after death, provoking hopes of resurrection, the reality of the soul and the nature of our fleshy forms. If the First World has seen a crisis in Christian faith this century, then horror has been the irreverent genre to map that spiritual trauma. Crazy? Think about it. Which of these 1965 movies probes religious ideals with more complexity? Terry Fisher's **Dracula Prince of Darkness** or George Stevens's stolid New Testament epic **The Greatest Story Ever Told**? Little wonder then that Coppola presents the dying Gary Oldman as a dead ringer for Christ in the **Dracula** climax.

As horror has aged, so the supernatural has mutated. The demons we battled without became the devils we wrestled within and new strains of psychological horror man-trapped the terrain of Sixties terror spinning off into hybrids like **Rosemary's Baby** and **Targets**. Whilst **The Exorcist** propped up tedious poses with puke, the Seventies saw witchcraft in new ways with the post Michael Reeves movies **The Devils** and **The Wicker Man**. With its possessed and rebellious flesh, the body-horror of Cronenberg was a similar kind of post-supernatural innovation. The decade's best piece of theological fantastique proved to be Larry Cohen's **Demon** (1976), a heretical collision of sci-fi and the second coming, illustrating how old-hat the same year's fun actually had become.

Surprisingly, the Eighties were a rather productive time for spectral cinema. Two radical conceits coined it king-size: Freddy Krueger made real the world of nightmares and Clive Barker unleashed his sado-masochists from beyond the grave. Both fashioned uncanny arenas without recourse to Christian cliché, the religious mumbo-jumbo that had become the kidstuff of **Fright Night** and **Child's Play**. Sadly the slack sequels began to rely on the very things **Elm Street** and **Hellraiser** had dispensed with. Freddy became some silly Satan spawn and Pinhead the Antichrist whose sacreligious acts were hardly more scathing than a Madonna video.

The supernatural upsurge we're experiencing now doesn't want to challenge notions it seems. Coppola's bloodsucking biggie may be a distillation of a century of vampire cinema, an entrancing, tantalizing blend of theology, politics and personal pain in a Central Europe threatened by Middle East invasion. But it's less concerned with new supernatural takes than telling a modish tale of tragic love. The same compromise is struck in **Candyman**'s admired return to classic horror form. Here, the eternal amour of a hook-handed wraith for reincarnated Virginia Madsen obscures the movie's fresh and freaky approach to urban myths. "There's nothing in movies that hasn't been done before 1926," declares John Landis from the set of his mafia monster mash **Innocent Blood**. Decoded, the new supernatural trend won't exactly break the mould.

A shame because, as Michael Tolkin's fab and tearfully ignored **The Rapture** reveals, there still exists a space for authentic *new* uncanny angles. The recent slough of Amerindian films has contrived at least one provocative use of the mystic in Michael Apted's **Thunderheart**. Sure, fandom is filled with lame-brains who rate Andrew Eldritch, have **The Hunger** on tape end spend their time pondering whether vampires really do exist, quite happy to tick off all 25 undead also-rans from their *Fango* checklist. But there should be more to look forward to than a **Lost Boys** sequel! It has been noted that Coppola's low-tech approach is peculiarly suited to the supernatural, maintaining a shadowy sensibility lost in ILM's megabuck morphing. And that's exciting news because there seems to be space once more for no-budgeteers with shuddery ideas to contribute to a coming trend. Although the cynical Nineties have so far been stop and start, the supernatural could and should still have a suggestive filmic future. Which is not just a good thing for horror, but for the second century of cinema too.

The demons we battled without became the devils we wrestled within

Left: Where does this still from *April's Fool Day* tie in, perhaps it's a supernatural upsurge!

SHOCKING ASIA

Shivers profile by Alan Jones

She's inherited the artistic drive of her director father plus the beauty and talent of her actress mother. She's Asia Argento, (pronounce it Ar-zee-ah), 17 year-old daughter of Dario Argento and Daria Nicolodi.

While you've seen her in two Argento horror productions Lamberto Bava's **Demons 2** and Michele Soavi s **The Church**, Asia is better known on her home Roman turf for four critically acclaimed hits earning her reve reviews and 'Star of the Future' plaudits. As she's just finished working with her father for the first time on **Treume**, it's clearly time to find out what makes her tick plus her thoughts on life with those famous Italian parents

Born on September 20th, 1975, Asia says she must have been delivered in a cineme because that's all she can remember in her earliest memories But it wasn't until she was five that she learnt what dad did for a living "He showed me **Deep Red**! I vividly recall thinking it was amazing and how clever he was It was scary and I kept flashing back to the beheading in the lift. Friends have always said my father's films gave them nightmares But they never heve me I don't share the same fears as my father Insects, grasshoppers especially, are my phobia and I do have e recurring nightmare about a man with no hair searching for me Strangely, the horror movie thet's scared me the most is my mother's **Shock**, that scene where the hand with the syringe strikes! My favourite movies of Dario's? **Deep Red**, **Suspiria** and **Inferno** "

Nor did Asia realise how famous dad was, "Until the day he came to pick me up from school I was six The other children went crazy and kept asking for his autograph Oh, I thought, people know who he is!" Despite her background, Asia never intentionally embarked on an acting career It happened by accident "I was nine and living with my mother Although Dene appeared in my father's movies, she's more well known for her brilliant stage work. One day, director Sergio Citti called round wanting Dene to star in his new film And when he saw me, he said there was e part for me too if I thought I could do it. Because I knew my mother would help and protect me, I said yes it was that simple No big deal " That film was **Sogni e Bisogni** [**Dreams and Needs**] (1985) and because it was such a pleasant and relatively comfortable experience, Asia was open to other offers.

After appearing in **Demons 2**

It involves a cold-blooded psycho striking up a grotesque relationship with someone who may or may not be a potential victim

Above: Dario Argento directs his daughter Asia. Left: Young Asia in *The Church*.

(1986), her first English language movie, Asia worked with Dario again on the Luigi Cozzi short 'Giallo Natale/Thrilling Christmas' (1987), part of the panned TV game show *Giallo* her father produced where studio audiences won cash prizes for guessing clues to the weekly mysteries. Then Asia won a European Golden Globe Award for her rôle in Cristina Comencini's **The Zoo** (1988). Lotte in **The Church** (1989) followed, her second English speaking part, and regarding Michele Soavi, Asia says, "He didn't really explain much. He showed me what to do and where to move rather than guide me over what my thoughts should be in the Stanislavsky method acting sense. But he's as visually orientated as my father so it was fun

There were three major Trauma challenges for Asia

I loved **The Sect**. It was a metaphysical masterpiece and the dream sequences were fantastic."

Nanni Moretti's **Palombella Rossa** (1989) was next — the title can't be translated because it's a sports term in Italian slang. Then she starred in Michele Placido's **L'Amiche del Cuore/ Close Friends** (1992) as Simona, a young girl sexually abused by her physiotherapist father. Her compelling, moving and often improvisational performance in this Cannes Film Festival entry garnered Asia the best reviews of her career. Which brings us up to date with **Trauma** and her starring rôle as Aura Petrescu, a troubled anorexic teenager, who subconsciously holds the key to the identity of a maniac decapitating medics in Minneapolis.

She noted, "As he was writing it, Dario told me he was thinking of me in the lead because the story is based on experiences one of my cousins had and I know her well. Then when he left for the States to search for locations he told me I was going to do it. He said he was jealous I'd worked with every Italian director apart from him. In honesty, I was worried — scared to death actually — of doing it. He was so mean to Cristina Marsillach while making **Opera**. I didn't want to be put in that position. Michele Placido was horrible to his actress wife, Simonetta Stefanelli, too in **Close Friends** and that put me off even more!"

Asia needn't have worried. Their easy-going familial relationship dove-tailed neatly into the rigours of filmmaking. "It was interesting seeing our mutual trust in action. The shorthand we've developed while living together meant I instinctively knew what he wanted. He's never shouted at me once and the only criticisms I've received have been from my dialogue coach, Paul Draper. I love my father. I love the way he works. His amazing relationship with the camera is unique and that's why he's one of the greatest directors in the world."

There were three major **Trauma** challenges for Asia. "The main one was learning English with a Romanian accent. The language has strong

Above: A moment of terror from *Trauma*. Right: Asia with her *Trauma* screen mother, Piper Laurie.

consonants and weak vowals and I studied every day to get those inflections right. Piper Laune had the same problem and her accent is supposed to be even stronger than mine! Working with someone as accomplished as Piper is an important step forward in my career. I've also been on a strict diet to appear totally anorexic. I've even had to have my bosom taped down! I daren't go to the on-set snack table in case I'm caught eating a raisin and it's reported back! I've told Dario he's paying for the huge eating binge I intend going on once we've wrapped."

The third challenge occurred due to a major addition by co-writer T. E. D. Klein to the final screenplay. "He wrote in a suicide attempt to make Aura even more dependent on David Parson (Christopher Rydell) when he saves her from jumping off the Hennepin Bridge. I suffer from vertigo and although I was secured in a harness, the drop was terrifying. I was so frightened, I didn't feel it was acting at all."

Rydell and Asia had an instant rapport because they're both children of famous directors, Mark Rydell in Chris's case. "He was very giving and told me something that made a great deal of sense. That my father wouldn't purposely make me look stupid in the final cut and would be more aware of which scenes worked and didn't." David replaces the strong bond Aura had with her mother in **Trauma** and Asia adds, "He's very calm and can understand her addiction being a reformed drug abuser himself. He's her escape, her answer, her unconscious salvation, although she sees him as a threat at first."

To research the anorexia nervosa aspects of her mixed-up character, Asia spoke with many leading psychologists about the slimming disease. "I also read a great book, *The Golden Jail*, which gave me many insights on how to approach Aura's inner torment with the truth Dario desired. I'm shy and introverted myself and I always wondered why someone with an eating disorder could be so strong yet frail at the same

time. It takes a great deal of tough self-control not to eat, but that very act itself means they'll grow weak. Anorexics are afraid of their femininity and won't eat food because biting into something is seen as too aggressive. It's a very weird and complicated mental illness which has a lot to do with parental problems like absent fathers and oppressive mothers. That seems to be the equation. They're only cured two ways, either by therapy or if they fall in love. Aura's name means an invisible emanation surrounding something and I preferred the original **Aura's Enigma** title as it communicates much of what the movie is actually about."

"I'm proud of being Dario's daughter. I'm used to people pointing at me in the street now"

An accusation that makes Asia's blood boil is the nepotism one. Dario only cast her in **Trauma** because she's his daughter. "It's too easy a remark and people who say it can't know what the movie industry is truly about. Would he really cast me unless he thought I could do the job properly? There's far too much money at stake. I put it down to jealousy. I'm sure some of the crew thought that at first. I forgave them because why should they know my past credits? Now they've seen me working, they completely understand. It's upsetting because I'm still not sure myself if I'm any good and that's the last criticism you need. Friends advised me to change my surname to avoid any future comments. But it's too late now. And what's the point? I'm proud of being Dario's daughter. I've just got to learn not to care what anyone says. I'm used to people pointing at me in the street now and boys coming on to me because of who I am. But as long as I keep in mind that fame, glamour, and all those other stupid snobby trappings, mean absolutely nothing, I know I'll be fine."

Above: A moody portrait of Asia from Trauma. Right: Saved from suicide in *Trauma*

Witnessing Asia act is a major revelation. I timed my set visit so I could see Argento shoot the central illusion fuelling the whodunnit **Trauma** narrative. Asia is one of the key figures in this tricky scenario and watching her emotional range, intuitive movements, and hearing her screaming her heart out in the dark night, sent shivers down my spine. Drained, and soaked to the skin, thanks to a man-made rainstorm, she appeared waif-like before me saying, "My mother was my guide for this scene. I watched **Shock** for pointers and my endless screaming was modelled on her **Tenebrae** climax. I'd never asked Dario for any advice before this. But I called her in New York, where she now lives, and what she told me I found truly inspiring. I'm lucky to have my life influenced by two great artists."

Asia isn't sure she wants to make acting her full-time career though. "I'm shooting another film soon, Giuseppe Piccioni's **L'Ultimo Desiderio [The Last Desire]**, where I play a punk. But movies are so difficult to juggle with school and I have so much homework to catch up with. School is an annoying distraction but I'll pass my exams and then decide what I want to do. I don't want to feel roped in by the acting profession. I don't have to earn my living just yet either. All the money I've earned from acting is in a trust fund. I've only bought a camera out of my **Trauma** salary. I write poetry in my spare time and would love to see two books I've written [*Thoughts* and *Sins*] published someday. Next year I'm thinking of renting a theatre in Rome and performing my prose." One person who sincerely hopes Asia will continue the cinematic Argento dynasty is co-star Laure who confided to Dario that his daughter was a natural actress. "Don't tell her that for heaven's sake," was Dario's shocked reply according to an amused Laura, "She'll be impossible to live with!"

Anyone who knows Asia well would dispute that fact for she's so unlike other girls of her age. She hates discos, crowds, phoniness, and dresses in vintage clothing rather than street-cred Italian fashion. Like her father she's into Heavy Metal music and, being Italian, she believes in her family. She's very close to her two half-sisters Fiore (by Dario's first wife), star of **Phenomena** and **Demons**, and Anne (Dario's elder daughter from a pre-Argento relationship). "Fiore's acting career is over now. She attends fashion college and lives between New York and Florence. Anne likes the theatre and wants to be a director. We're all finding our own little niches."

Above: Christopher Rydell helps Asia during a psychic flash. Right: Dragged back to the sanatarium!

"People classify my father's work as 'Horror', yet what he really deals in is emotions"

And now she's gotten being directed by her father out of the way, who else would she like to work with? "Gus Van Sant and David Cronenberg. **My Own Private Idaho** was so great. They filmed part of it in Rome and I would have loved to have played Keanu Reeves's Italian girlfriend. I adore Cronenberg too. **Naked Lunch**! Wow!"

Finally, the million dollar question. What does she put her father's popularity down to? "He's very courageous. He acknowledges his fears and is brave enough to show them to the world. He exorcises them by reliving them all in his movies. If you don't experience fear you can't experience the courage it takes to overcome them. Dario opens his heart and lets you in. People classify my father's work as 'Horror', yet what he really deals in is emotions. Cinema is cinema. Horror is cinema. Producers keep telling my father to break out of the horror ghetto which misses the point entirely. They're simply afraid of what he'll do, how far he'll go, what he'll show. They want him to play it safe and not break any more taboos. But I know my father. And that's something he'll never stop doing."

Jason's back and Adam Marcus has got him! The 23 year old director was chosen by returning producer Sean S Cunningham to make his feature début with **Jason Goes To Hell: The Final Friday** which revives Camp Crystal Lake's most infamous inhabitant under the New Line Cinema banner.

THE NINTH LIFE OF JASON VOORHEES

Shivers interview by Simon Bacal

New Line bought the Jason franchise from Paramount solely to revive their own resident maniac Freddy Krueger and, while it may be Kane Hodder's third consecutive portrayal of the calendar date bogeyman, and Harry Manfredini's menacing music will boom on the soundtrack again, Marcus reveals why his episode is anything but a routine stalk and slasher.

"The film starts where **Friday the 13th Part 2** left off," says Marcus who together with Jay Huguely came up with the original story but let his co-writer compose the screenplay with Dean Lorey instead. "Basically we felt the subsequent movies had pretty much treated the audience as fools. And, being a member of that core audience, I was always offended that we couldn't have the rollercoaster ride without bad direction and dumb dialogue."

Born into a family of actors and performers, Marcus attended New York University's film school where he produced, directed and edited the featurette **So You Like This Girl...** After it won several major awards at NYU, including Best Cinematography, Best Comedy and an Ensemble Acting award, Marcus began his professional film career as producer Griffin Dunne's assistant on **Once Around** and **White Palace**. Then he worked at the Manhattan based FX house R/Greenberg where his many duties included operating the VistaVision system for Brian De Palma.

"**The Final Friday** answers some previously unexplored questions about the character," says Marcus. "For example, how does Jason keep returning to life? Well, we say he's a sentinal of the devil with the blackest heart who murders people and

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sends them elsewhere. In the meantime, people's normal everyday lives are suddenly and ruthlessly interrupted by this guy. Therefore, Jason becomes more of a present day serial killer than some fantasy figure about whom we're making a movie. So instead of revolving around Jason, this film focuses upon the other characters. Jason is merely the evil that screws up their lives."

Unlike previous episodes, where all the central characters are teenagers, adults are the protagonists of the latest chapter. Marcus adds, "There have been enough films where teens are scolded for taking drugs, drinking, and having sex. Teens explore, there's nothing wrong with that. I think it's insensitive, stupid and dodgy for producers to tell kids 'Well, those things are wrong and you're going to be killed for doing them'. In addition, there's only so much you

"I was always offended that we couldn't have the rollercoaster ride without bad direction and dumb dialogue."

can do with teens because they lead such relatively uninteresting lives. They go to parties, hang out with friends, attend school and possibly have a part time job. Big deal! Despite the common belief that teens want to identify with kids like themselves, we've discovered they're happy to worship older heroes. We've provided good characters

Opposite page- Above: Jason reborn. Below: The new look Jason has his hockey mask melded to his rotting face. This Page: Jason's disciple claims a victim

onto whom they can project and grow up to be like "

Two of these are Steven Freeman (John D Lemay from the **Friday** TV series) and his wife Jessica (Kari Keegan star of **Chemical People**). Their reason for ending the horror once and for all is very personal; their baby daughter is Jason's ultimate target for terror. To rid the world of the hockey-masked assassin, they contact Creighton Duke (Steven Williams from *21 Jump Street*), a world famous bounty hunter whose forte is serial killers. For only he possesses the secret of how, and by whom, Jason must be killed.

"There's a major section of the movie that takes place in Crystal Lake's diner," notes Marcus. "A revamp of the one seen in the original **Friday the 13th**, it's the spot where everybody's lives converge on each other's. And it's literally ripped to shreds by Jason. Because I'm trying to make Crystal Lake as much of an entity as the townspeople themselves, we almost take it personally when Jason actually cuts into the place. I hope the audience understands that these locals care about their diner and the other many beauty spots. Jason has tarnished over the years."

Marcus constantly aimed for strong doses of reality in the latest saga especially with regard to Crystal Lake's police force. He remarks, "The cops aren't a bunch of bumbling idiots. They're officers who do the right thing and use their weapons correctly. The actors playing cops accompanied real life policemen on assignment and went through the correct training so they wouldn't act out of synch with real law enforcement procedures." Most importantly, Marcus feels "I've created a real environment where, if something scary is coming, characters leave immediately and don't hang around. If you see a big haunted house, you go away. You're not going to poke around inside unless there's a very good reason for doing so. Instead of saying 'Oh, I'll just stay here in the dark and wait for help' when the lights go out, our characters act normally and adopt a correct offensive against the villian."

"I'm trying to make Crystal Lake as much of an entity as the townspeople themselves"

This goes for the dialogue too, contends Marcus, who deliberately avoided 'Valleyspeak'. "People don't use words like totally, awesome or for sure anymore. It's unrealistic to assume otherwise. Instead of asking a *fortysomething* bunch to sit around a table and write teen speech, we made certain our dialogue was written by young people for young audiances. After all, kids are now film buffs who go to every movie. And after seeing **Terminator 2**, they went value for money even from a cheapo horror movie. And when we decided to make **Jason Goes to Hell**, we said 'Okay, our competition is not others in the past **Friday** series, it's **The Silence of the Lambs**, **The Hand that Rocks the Cradle** and other $50 million budgeted movies'. So with our small budget, we had to determine what makes these movies so special. The answer? Good characters and an engaging story — not a ton of special effects. With those elements the effects aren't as important because you're going to get audiences involved with the storyline."

Of course, there are the usual gory special effects in **Friday the 13th Part IX**. The KNB EFX Group supplied the body parts and Jason's heart of darkness which is a very important organ in this instalment. Marcus adds, "While they're small scale effects, they're still just as frightening. People who usually get paid big bucks to work on far grander features have rallied round this project because they want to tell a story that's enjoyable, scary and a real funhouse ride. At the same time it doesn't say any negative things about anyone and avoids making judgements about what's right or wrong. The end result provides a diverting movie with a life of its own outside the **Friday the 13th** series."

Above: Jason (Kane Hodder) under attack. Below: A murderous aftermath

TURN OF THE SCREW

Shivers interview by Alan Jones

Turn of the Screw is the first in a new slew of Henry James adaptations to reach the screen. A Bram Stoker contemporary, James wrote his frightening novella in 1898 which was turned into the 1961 classic **The Innocents**, starring Deborah Kerr. The current Festival favourite features Patsy Kensit and Julian Sands and writer/director Rusty Lemorande tells you why he's remade this psychosexual ghost story.

No one has ever seen his first foray into remade fantasy

Lamoranda's $1 5 million intarpretation of James's study in sexual repression, leading a straight-laced governess to suspect her two juvenile wards are responsible for the haunting, erotic delusions she is guiltily imposing on them, "Recognizes the essential truths contained in tha original text and ancompasses that raw and rare integrity", noted tha 37 year-old director. "**Tha Innocanta** is a primal memory from my formativa youth I watched it many times on TV as a child and can vividly recall Deborah Kerr creeping around this old dark house I knew then the ghost story was a vary cinematic genre and an art form I wanted to be involved in Watching it again at a latar point in my lifa, I had to admit it was expertly done But as it was in black and white and treated as a period tale, I falt it should be reintarpretad in colour, updated and releesed under it's true James title."

Lemorande's pnor credits include working on **Damien: Omen II**, being production executive on **Caddyshack**, producing **Yantl** for Barbra Straisand, writing/producing **Electric Dreams** and co-writing/producing the Disney thame park 3-D attraction **Captain Eo**. **Turn of tha Screw** is Lemorande's second stab at directing but no one has ever seen his first foray into remade fantasy. It was the controversial Cannon disaster **Journey to tha Centre of tha**

Abova: Director Rusty Lemoranda handa out aoma valuabla advice to Patay Kenait. Below: The director turna tha screws!

Left: Gueas what he'e directing Patey egeinl

"I pitched it as the probable basis for The Shining"

Eerth He sighed, "The mess Cennon finally put out only contained ten minutes of footage I shot My full negative version is lying somewhere in e veult. It wasn't my feult the money ran out es Cannon were in deep financial trouble enywey But I survived and I'm not bitter about tha experience becausa I leemed a great deel."

Electnc Pictures provided the becking tor Lemorande's latest because, "I pitched it as the probable basis for **The Shining** which intngued them and connected it in their minds Thay reised tha money through toreign pra-sales because a ghost story is still e safe commercial bet " Shot at Shepperton Studios in Merch, 1992, Kensit end Sands are joined by Stephane Audran end pop icon Marianne Farthful with Clare Szekeres and Joseph England as the two tyrannical tykas Flora end Miles While Lemorende's take retains the basic story, there is one mejor departure "The events occur in 1965 There hed to be some sense of period without going back as tar es **The innocents** did This story can only work when you isolate the mein Jenny Gooding cheracter end put her into an intense, closed situation "

He continued, "The Swinging Sixties is just pre-permissive society enough, and modern in terms of cultural mores, to deel with the sexual element, the most provocative aspect of the story There's tension in retaining penod elements with that necessary attitude of sexual restraint. The simple pressure of the story is Janny is alone, she's her own resource She must find the strength and capacity within herself to solva the unpredictable which in this case is the possible possession ot her werds by tha evil ghost of Quint, e former menservant at the ominous Bly Mension."

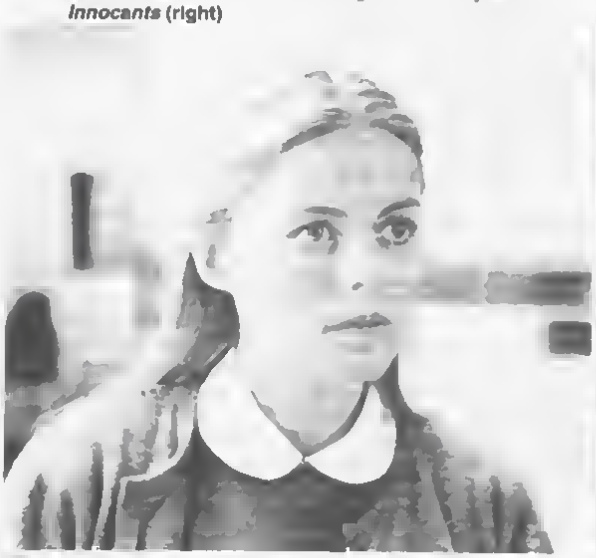
According to Lemorande, "Part ot the challenge wes taking Patsy and pleying her against type Not that she made it aasy. She was pregnent and insisted the set be closed I used more doublas tor Patsy then I ever expected to There wes a lot ot huffing, puffing and running around she just couldn't do in her condition Because she's too cute to be e nanny, it added anofher layer of tension to the narrative. Why would this ettractive woman be locking herself away from mala society? Deborah Kerr was e knockout ledy too but, because she was in her thirties, it's leugheble to be told it's her first position as governess You can buy that with Patsy and then wondar what har real problem is "

While Sands only clocked in a dey's work as Mr Cooper, the children's legal guardian who hires Jenny, Lemorande picked Audran to play the housekeeper Mrs Grose, "Because I needed e reliable Greek chorus to tili you in on the beckground affair between Quint and Mrs Jessel, Jenny's predecessor, which lies et the root ot the conundrum. Stephana puts her ecross as an authoritative woman who takes a stronger role dealing with, end guiding, the circumstances, yet drnks to hide from those problems The movie is e mix of heroes and villains with no cleer-cut hero Everyona is fighting their own personel misfortune and Jenny's is the biggest one ot ell. James wes clever in thet you could never tell how good or bad she was. She wanted to be good and save the children but she arguably destroys them by putting both in states of mental illness "

Farthful is the narretor, climactically revealed to be the edult Flore reading extracts from Jenny's diary, who puts tha events into perspective Lemorande feels James never did that "He wrote it as a magazine senal told by e listener recounting e tale someone told them But he didn't tie it up at the end I'm sure he intended to return to the narrativa device et some staga but cama up with that great finel line instead end left it at that [Miles utters the words 'Peter Quint, you devil!' end his heart stops — tha first time either children endorse the truth of Janny's hystencal ravings] My version questions the deeply buned relationship of the narrator to the protagonists and posits her identity Mananne hed strong feelings about this espect and rather than usa direct lifts trom James's prose as planned, she reinterpreted them with e Nineties sensibility using her own insightful Sixties viewpoint "

Ghostly visitations were the work ot the Magic Camera Company although, "We had no money tor costly speciel effects

Both Jennya — Patsy in *Turn of tha Screw* (left) and Deborah Kerr in *Tha Innocants* (right)



Right: Rusty shows Patsy how to walk Below: Julien Sande le Petsy's employer

or heavy-duty opticals. The illusions ware all done in-camera and either over or undercranked A real-time photographic epproach seemed tha right one to taka in a movia which doesn't rely on heavily religious suggastions of angels, demons, eppantions end saints." But isn't Lemorende inviting unfavorabla compenson to **Tha Innocenta** which meny consider e mesterpiece? He pointed out, "Benjamin Britten rainterpreted the source meterial for a 1954 opera and I've done the same. If I could heve I would have credited my scnpt to James and 'Case Number 3 - Lucy R' by Sigmund Freud, an analysis of e stronge nenny inspired by the novella My varsion is so far afield from the onginal, it's unattackabla on that basis It was so artfully dona, I wouldn't dream of copying it But it's tame compared to the psychology I deal with "

Like what exactly? "The progress of Jenny's mind as she encounters personal demons end how she addresses her intenor problems through them. Tha disclosure of Jenny's life end childhood is only referenced twice by James but I explore this subtextual evenue more aggressively I read between the lines of the novella whila gutting and exposing how much of it was a projection of her sexuality in turmoil. Is Flora right to blame Jenny for her brother's death? Is Mrs Grose correct when she warned people who love too much can in fect destroy? How responsibla is Janny for the ensuing damage? And is the abused the abuser of tha future? To what extent is Jenny battling her own abuse as e child in becoming e monster herself? Those are the riddles here and only in e fentasy context can they be gratifyingly explored Because that cinematic stimulation and sense of the uncanny is far harder to duplicata in any other genre apart from horror."

SORORITY HOUSE VAMPIRES

Shivers set report by Simon Bacal

Add **Sorority House Vampires** to the growing list of new undead diversions. It's a comedy chiller which says bloodsuckers are responsible for tidal waves, earthquakes, plagues and just about every other natural disaster man has ever known. In short, a major catastrophe occurs for each person who falls victim to the vampire's love bite.

Written by Dennis Devine and Peter Schade, it tells of Natalia, a 200 year-old vampiress, awakened during a sorority house initiation ceremony who sets out to save the world from environmental disaster.

Geoffray de Valois directs and produces this camp vamp flick via his own Digital Vision Entertainment company together with DHD Post Image in Montreal. Prior to forming DVE, de Valois worked at ILM where his skills were put to good use on **Return of the Jedi** and **Indiana Jones and the Temple of Doom**. "I've been a part of the environmental movement for 15 years," explains de Valois. "I directed the first national public service announcements promoting recycling. Since then I've been constantly working on similar issues. There's an old Hollywood joke that goes 'If you want to send a message, use a telegram'. Well, I disagree. Film is a very powerful medium and people have an obligation to use it responsibly. So I decided to put a strong environmental message in this movie with the viewpoint that big businesses are just like vampires in the sense they're raping, pillaging and sucking the lifeblood out of the Earth."

A vampire film that combined comedy with state of the art computer animation effects

Besides a desire to illustrate these ecological concerns, de Valois possessed a strong interest in making a vampire film that combined comedy with state of the art computer animation effects. Hence morphing is being used in a number of sequences. "Having to invite a vampire into your home is a genre rule we do not break. After discovering she's unable to enter the sorority cabin, Natalia morphs into a giant six foot tall penguin and leaves herself on the doorstep. When the girls drag the bird into the house, she transforms back into a vampire and says 'Thanks

Above:Count Vlad takes stock of vampiress Natalia. Left: Geoffrey de Valois directs Euganie Bondurant

Left: Tha Cast — L-R : Miay Brownfng, Yvetta Davia, Tarry Wada, Shay Moore, Kathy Preagrava. Kneeling: Babetta Papaj. Seated: Rachal A Wolkow

for inviting me to dinner' Sha also morphs into a giant bat "

Starring as the shape-shifting vampire is Eugenie Bondurant who has appeared on *Saturday Night Live* Tha actrass researched everything about vampires in her efforts to become a hard-working student of undead lore She says, "This included myths, stories and general books on vampira legends I also wanted to gain a good grasp on tha process people go through when they become a bloodsuckar These things enabled me to interpret the kinds of feelings thet Natalia would be going through After all, she is roaming the Earth after sleeping for two centuries " She adds, "There are many sides to my character too Each time I claim e victim, I take on their personality After attacking some rednecks, I become rowdy and loud When I take on the persona of a very refined Englishwoman, I talk with an English accent — to the best of my ability anyway! I also start calling evarything 'Rad and Cool' when ona victim is a California surfer."

Natalia - who can roam around during daylight hours - transforms her prey into living zombies

By claiming tan victims, Natalia will become human once again In har endeavours to rejoin the human race, Natalie — who can roam around during daylight hours — transforms her prey into living zombies Amongst those who fall under her spell is Kathy (*Bay Watch*) Presgrave She points out, "I play Heather as extremely rich and pnssy, someone who constantly thinks about sex, shopping, diamonds and anything thet's a long way from reality. Basically she lives in a fantasy world, everything has been handed to her on a silver plata, and she thinks being in a sorority is all partying and fun Finding herself up against tha undead, sha discovers things are totally different. At first she doesn't believe in vampires But after learning about Natalia's existence, she loses her pnssiness and convinces her friends Natalia is real By doing this, Heather becomes a strong character and discovers a part of herself she never knew existed "

By contrast, sisterhood member Shay Moore is a girl from the ghetto In preparing for tha rôle, Moora sought advica from a close friand who had actually grown up in the crime-ridden streets She laughs, "My research came from just being her friend for the last five years!" More seriously she says, "I play a fifth degree black belt who doesn't take garbage from anyone and whose strength comes from a lifetime of living in the 'hood But because my character is a pre-med student, she needs to soften upon graduating from college. So the soronty, and the girls she meets there, is a place where sha belongs "

While the pledges are thinking up ways of putting an end to Natalia, end her dedicated vegetarian sidekick Rachel Wolkow, Count Vlad is trying to escape tha confines of a bolted wine cellar "This guy's not quite all there", notes Robert Bucholz who plays the bumbling bloodsucker "Life doesn't work out for him too well Then again, it never did even 200 years ago! Vlad has had his day killing people And in tha film, at this point in his life, or rather afterlife, he's become a little mallowar Through a series of events, he gets more and more trashed as tha movie goes on. Besides getting thrown around in his coffin, Vlad gets wood dumped on his head, becomes stuck in a stockade, and is electrocuted On top of all that, he loses a tooth And it's really tough being one-fanged! As a result of being locked in the cellar, his muscles are a little soft too and he doesn't quite have tha superhuman strength most vampires possess Playing Vlad has been a great deal of fun I look forward to playing him again I'd like to explore the charactar as a small boy who goes around biting dolls You never know, maybe we'll call it 'Count Vlad - The Early Years' "

MUTANT ACTION

Shivers interview by Alan Jones

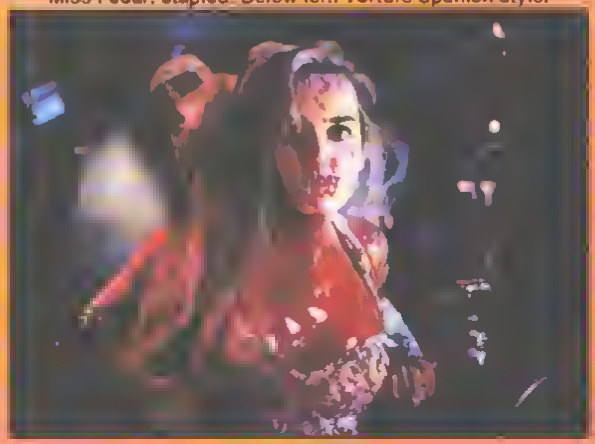
They're a group of handicapped renegades who kidnap a millionaire's daughter and hold her to ransom on the mining planet of Axturias. Militant outcasts determined to destroy the body beautiful/designer society that shuns them, they're the underground movement **Accion Mutante**, the lone voice of protest in the year 2012. And they're the disabled stars of an ambitious Spanish gore parody directed by newcomer Alex de la Iglesia.

$3 million futuristic spoof shooting the unknown Iglesia into the media spotlight

Accion Mutante/Mutant Action, starring Antonio Resines, Frederique Feder, Alex Angulo and Fernando Guillen, is the first movie to come out of the El Deseo SA production stable not directed by Spain's *enfant terrible* Pedro Almodovar. But the **Matador/Woman on the Verge of a Nervous Breakdown** kitsch and think director did executive produce the tongue-in-*chic* sci-fi satire along with his brother Agustin. The Almodovar connection has focused an unprecedented amount of global attention on this $3 million futuristic spoof shooting the unknown Iglesia into the media spotlight. **What Have I Done to Deserve This?** is the 28 year-old Bilbao native's personal favourite Almodovar movie and it could also describe his current state of mind as I found out when I met the likeable Iglesia at the Avonaz Fantasy Festival where **Accion Mutante** was world premiered.

"Pedro was a friend of a friend and I simply gave him this script to look at which I'd written with Jorge Guerricaechevarria over a period of two years", said Iglesia who pointed out he's no relation to Eloy de la Iglesia, director of the gore classic **Cannibal Man** ("Although so many journalists assume we are, I'm considering lying about the connection in the future!", he laughed). He continued, "Because Pedro was setting up **High Heels** he was quite busy. But I suddenly got a call from his brother Agustin who asked me to fly to Madrid for a meeting. He said they both liked the script and my 1990 short movie **Mirindas Asesinas/ The Mirinda Killings** and, with a few adjustments, they'd be prepared to produce it when they had the time. Four months later we gave Pedro a script draft he loved and a year later, after painstaking preparation and drawing precise storyboards for the action sequences, we were on location in Saragossa, Southern Spain, for the desert planet scenes."

Opposite page: Frederique Feder manacled on board the spaceship. Above: The head mutant honcho. Below right: Miss Feder, stapled! Below left: Torture Spanish style.



Right: The groom and the bride's father at the wedding ends in disaster

"Pedro doesn't like visual violence, only mental"

While admitting to having great affection for "**Godzilla, The Fly, King Kong** David Lynch, Bunuel and *Tin Tin*", Iglesia noted his greatest influence co-writing the script came from the comic strip *Hard Boiled* by Dave Gibbons. In fact the director, who models his own look after *Tin Tin*'s Captain Haddock, explained, "*Hard Boiled* is very violent but funny. I tried to include the same disturbing, abrasive satirical edge. **Men Bites Dog** just opened in Spain and was reviewed very badly. I'm scared **Accion Mutante** will get the same reaction as the Spanish seem ill at ease with comedy tinged horror."

Television gameshows and commercials are what Iglesia considers real obscenities. He sends both up in the movie and the cod commercial for an hallucogenic breakfast cereal is a scream. He added, "I was told to be careful because some of the financial backing came from a Spanish TV company. But a wild futuristic setting allows you more freedom to be crazy, anarchic and nasty."

And nasty **Accion Mutante** often is. Kidnapped Feder has her mouth stapled shut and one torture scene (where a victim's chest is hacked open with a razor blade) will not be looked on too kindly by less sympathetic classification boards. Iglesia retorted, "It's a black comedy and the horror is purposely over the top. It's only a movie, it's not supposed to be serious or have any moral. I just want audiences to have a lot of fun watching it." The gore make-ups and special effects were the responsibility of Hipolito Cantero, Olivier Gleyze, Yves Domenjoud, Jean-Baptiste Bonetto and Bernard-Andre Le Boette. If some of those names seem familiar, cast your minds back to last year's cult sensation **Delicatessen**. Iglesia explained, "Because the film was a French co-production, I felt obliged to take some French technicians. I chose the **Delicatessen** team because we seemed to understand each other. And they promised to deliver quality effects for as little money as possible!"

Most of the famous cast and proficient crew were from Iglesia's home region, the Basque country, apart from French actress Feder and the effects band. But don't think the on-screen revolutionary mayhem makes any political statement about the current Separatist fight, "Except sub-consciously", mused the director who appears as a robot priest in his movie. Neither does the tune used a number of times during the opening. It's the theme music from the cult TV programme *Mission Impossible* which Iglesia "picked up the rights to very cheaply". Other riotously campy moments include the fashion victim wedding party featuring favoured Almodovar starlets, like Rossy de Palma, orchestrated to a new Spanish HiNRG version of 'Judy in Disguise with Glasses'.

Naturally, such trash with flash is where Iglesia and Almodovar connected easily. Where they clashed bitterly was over the violence issue. Iglesia remarked, "Pedro doesn't like visual violence, only mental, and couldn't understand why I wanted **Accion Mutante** quite so bloody or shocking. It was a constant battle and throughout filming our relationship became quite tense. But he never once used his authority to pull rank and impose his opinion. I really respected him for that. There was much we didn't agree on and I don't ever want to be put in the same position again of having such a strong director as my producer. The worst it got was when Pedro exploded and said he'd wished he'd directed the movie himself! We were filming so quickly though, there wasn't much time to let stuff like that sink in. The crew knew what I wanted and there were no sudden big ideas or improvisation."

That's all in the past now though with **Accion Mutante** getting good advance reviews at home and abroad despite Iglesia's press pessimism. He sighed, "People do seem to enjoy it. We had a sneak preview late last year to qualify the movie for Goya consideration (Spain's Oscar) and audiences loved it. I'm surprised so many have the same sick tastes as myself!" As far as Iglesia is concerned, he's simply continuing what he considers "A great Spanish Horror tradition." He continued, "I love Juan Piquer Simon. And Jese Franco is a very mythical figure to me. I'd never want to meet him though. I'm sure he'd be a big disappointment."

One horror icon Iglesia did meet was fellow Bilbao citizen Paul Naschy/Jacinto Molina, writer, director and star of numerous movies including the Waldemar Daninsky werewolf series, **The Hunchback of the Morgue** and **Dracula's Virgin Lovers**. He recalled, "Naschy agreed to play a cameo in the movie but had to have urgent open heart surgery in hospital when we came to shoot the scene. While I see **Accion Mutante** as exploring new territory in Spanish horror, I'd be proud if critics said I was following in Naschy and Franco's footsteps."

After spending three years thinking about **Accion Mutante** day and night, Iglesia isn't sure what he'll do next now it's finally in the can. "I'll direct a pure terror film in the future but now I'm writing an action adventure about a Taiwan plane crash in which fifty Spaniards die and, before the bodies are shipped home, drug dealers hide a ton of cocaine inside the corpses." Does Iglesia want to become the new Almodovar or go Hollywood? "I wouldn't dare compare myself to Pedro or even put myself in the same class. As for Hollywood, that's like saying would I like to go to heaven when I die! Things are hard enough in Spain without that extra pressure. You see, fundamentally, I want to live a good life and make movies, not vice versa."

Right: Regular Almodovar starlets as Designer Wedding guests

STARLINER LETTERS

Send your letters to: Starliner Letters, Shivers magazine, PO Box 371, London SW14 8JL, UK or Fax to: 081 876 9455

Cary Conley
Kentucky, USA

I was lucky enough to pick up the first three copies of *Shivers* at a local bookstore over Christmas and think you have an excellent mag with some very interesting articles. I like the *Inquisition* department and wish American mags had something similar. Speaking of which, I read with interest John Scott's questions in issue 3 and I have info that may be of interest to him and your readers. 1) There is a 101 minute print of **Hallowe'en** (the original runs 91 minutes) that airs on TV here. However, that extra footage contains no gore or violence and is just intended to pad out the film for a two hour time slot. 2) While George Romero went on record last year to say no version longer than the 126 minute US version of **Dawn of the Dead** exists, there are in fact three others - a 115 minute European cut, a 142 minute edition and a 145 minute composite print all available illegally. 3) While you Brits have yet to see Tom Savini's **Night of the Living Dead** remake, we didn't see much gore in it to begin with! But there is a pirate 'Director's Cut' going the rounds with extra splatter footage. 4) While **The Texas Chainsaw Massacre 2** originally ran 99 minutes, there's an excellent composite print that runs 111 minutes with all the missing gore intact plus extra scenes. As far as **Chainsaw 3** goes, there are three versions other than the theatrical one. The most complete is the 'Director's Cut' with every deleted gore scene reinstated. Anyway, keep up the good work - your rag is highly enjoyable. I'm eagerly awaiting the next issues.

William Luetig
Sherman Oaks, California

I've just read issue 2 and 3 of *Shivers* and think it's the most exciting horror magazine since Fangoria. Please keep up your coverage of the Euro horror pictures, new and old. I enclose a subscription check for the next 36 issues and would like to know if it's possible to get a copy of the first?

*Lustig is, of course, the director of that gore classic **Maniac** and the **Maniac Cop** series. Thanks for your comments, Bill, and your faith in the continuance of this magazine. It's much appreciated. Now how about an interview?*

J. Ellis
Liverpool, England

Have you run out of ideas to fill up your mag already? I'm referring to the 3 pages of useless info by Kim Newman on birthdays and anniversaries. This so-called feature was a total waste of time and effort.

Dear J. Just trying out different ideas and new approaches that's all. Sorry you didn't like it.

Eddie Maddock
Twickenham, London

At last I've found time to pass comment on the London Film Festival's mini horror programme last November. Savini's **Night of the Living Dead** was surprisingly good. At first it looked like it would be a direct remake but then it suddenly veered off into new directions leaving familiar viewers of the original on unfamiliar ground. (8 out of 10). **Hellraiser III** was one hell of an improvement over **Hellbound** but I couldn't help feeling Pinhead was going the Freddy Krueger route in some respects. Still, I was entertained enough. (8 again). One of my films of the year next. There's no horror in **Army of Darkness/The Medieval Dead** although the Three Stooges humour of **Evil Dead 2** has been magnified one hundred fold. But it was a warped, crazy, fun-packed rollercoaster ride like **Jason and the Argonauts** with healthy doses of **Monty Python**. Forget the blood and guts and laugh long and loud at all the physical abuse Bruce Campbell takes. I can't wait to see it again. (10+). Finally, **Braindead**. Someone behind me said, "Wait until this gets going and the place will erupt like an FA Cup Final". True words have never been spoken! I felt drained from clapping and shouting by the end. It had all the fun of **Army of Darkness** but with the gore. And we're talking extreme gore with a capital G! Peter Jackson's picture was brilliant and my film of the year so far. (10++)

*Glad you loved **Braindead** as much as I did, Eddie. By the way, Jackson's jaundiced jape (retitled **Dead Alive** in America!!) won't be released in Britain until this Summer now. Can't agree with you over **Army of Darkness** though. And, as you'll have discovered from my Avoriaz Festival report, don't be surprised by how different it is next time you do actually see it. Surely an **Evil Dead** movie that isn't bloody is a contradiction in terms? This is one argument I know will run and run over the following months.*

Right: The *Maniac* director writes in!

VIDEODROME

Shivers reviews by Bob McCabe

KILLER NUN
Director Giulio Berruti
Starring Anita Exbarg, Alida Valli, Joe Dellesandro
Radamption Video Sell-thru

Hareiding the launch of a naw specialist label, Redemtion Video, dedicatad to unveiling tha 'most stylish, quality films of the horror genre from across Europa and restore them to the screen uncut.' Given that the company is founded by Nigel Wingrove, the man behind the only film ever to be banned in the U K for blasphemy (**Vielons of Ecstaay**), **Killer Nun/Suor Omicidi** seems a logical aarly release for this promising label

Another restored 'Video Nasty' (with one minor cut), Berruti's convent caper antars tha morphine addled world of man-heting Sister Gartruda (Ekberg) left addicted to tha needla following a cancer oparation. Passions nse and asylum patiants gat slaugntared undar increasingly nasty circumstances which could be tha work of any amount of crazed nuns on the rampage Mede in 1978, Berruti's sexploitation horror - onginally advertised es 'From the secret files of the Vatican' - still manages to impress, most notably in the murder scenes ell underscored by Allesandro Allesandroni's strange and excessive soundtreck

There's some unintentionally amusing dialogue on oftar - 'It's a nun's vocation to suffer', an interesting dalliance with body horror - Sistar Gertrude sees the manifestation of evil as stemming from the cancer growth inside her, and one extremely unpleesant example of genuine sadism But ell in all, **Killer Nun** is kitsch, kinky fun

Balow: An actual still from Bava's *Black Sunday* and the Redamption eleeva mock-up

MASK OF SATAN
Director Mario Bava
Starring Barbara Steele, John Richerdson, Ivo Garrani
LISA AND THE DEVIL
Director Mario Bava
Starring Elke Sommer, Tally Savalas, Alida Valli Both
Redemption Video. Sell-thru

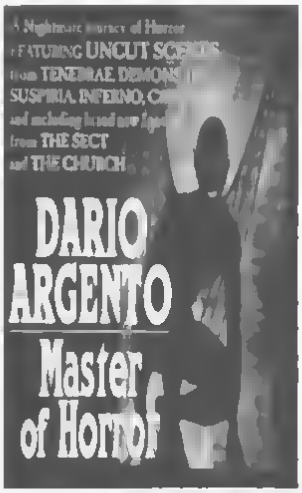
Redemption gets into its strida with the release of two Mario Bava classics Most welcome is **Mesk of Satan/La Maschare dal Demonio/Black Sunday** beginning with that extremely impressive ritual punishment of scream queen Steela for witchcraft and adultery which then jumps two centuries to chart har resurrection and revenge on her descendants As a Hammer contemporary, this 1960 movie stands out for its startlingly inventive camerawork which lures us further and further into the darkness, a constant Bava preoccupation Blood gushing from the impaled Devil mask and bugs crawling from Steele's corpse are still visually strong evan today And tha dream-like carnage nde suggests Coppola looked very closaly at this classic before filming **Dracula** Despita tha contrived romance, **Meek** centres itself firmly in an atmosphere of genuine morbidity and creeping fear It's a must see (if you havan't already) and just ebout the best release of the year so far

Lisa and the Devil catches Bave at work 12 yeers leter end begins in an equally stirring manner with Lisa (Sommer) lost in the streets of a small deserted town, haunted by a mysterious ex-lovar, and pursued by the image of Death (Sevelas!) What follows isn't Bava's beet. Lisa end Co are stranded in e palatial country house end get slowly knocked off by e demented romeo Yat even mediocre Bava alweys has enough riches to spara and thare are a number of stand-out sequences including the bizarra funaral procession and the marvellous plane-bound twist The transfor-

mation of this haunting poem into the more commercial vomit-laden **House of Exorcism** is a travesty well documented at length. However seeing Bava's director's cut again is a joy similar to the recent **Bladerunner** experience. Watching Savalas suck lollipops a full year before he became Kojak is the bonus! (All Redemption releases are English language dubbed versions).

NIGHT VISIONS
Director: Wes Craven
Starring Loryn Locklin, James Remar, Jon Tennay
MGM/UA Video. Rental.

A lamentable cable TV psychic chiller from Craven, an obvious pilot for a series that thankfully failed to materialise. A serial killer is loose on the streets of LA (again!). The cop bucks the system (again!) but gets saddled with an unwanted partner (again!). If all this sounds familiar, that's probably Craven's intention. For he fills the script with nothing but cliche ridden characters, gives his actors some of the duffest dialogue heard in years and fails to put an interesting spin on a very ordinary concept. While investigating the 'Spread Eagle Killer' (so named for the position his victims are found in) tough cop Remar is teamed with young grad student Sally Powers (geddit?), the survivor of a murderous attack, who may well be disturbed, multi-personalitied, psychic and even the killer. Who knows? Who cares? Certainly not the viewer in this confused, disappointing mess where Remar valiantly struggles



to keep his tongue at least somewhere in the cheek region.

BLACK MAGIC
Director: Daniel Taplitz
Starring Rachel Ward, Judge Reinhold, Anthony LaPaglia, Brion James. CIC Video. Rental.

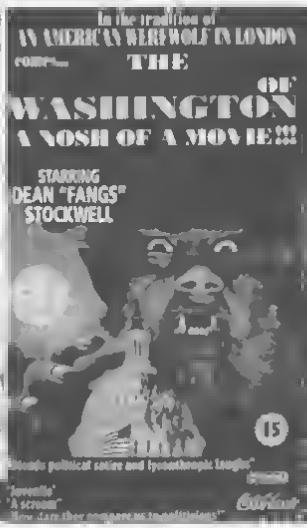
Another cable offering, this time a reasonable comedy thriller about an insomniac, a ghost and a witch. Sleepless Reinhold is haunted by the spirit of his obnoxious cousin LaPaglia who warns him never to go to Istanbul (North Carolina, that is!) Promptly doing the opposite, he arrives in a curious town where the rednecks shoot crows in bars and where Ward, LaPaglia's ex-lover, may be the witch every local assumes she is. Curses abound, children bite, tongues turn black, everyone steps in dog mess and one woman hasn't gone to the toilet for months! While LaPaglia has lured him there to kill Ward and free his soul, Reinhold finds himself falling in love with the woman who could curse him to death. Backed by 'They Might Be Giants' 'Istanbul not Constantinople', there's fun to be had dabbling in **Black Magic**. Taplitz displays a good deal of visual imagination especially in the scenes with the always excellent LaPaglia. Unfortunately his script doesn't always live up to the directorial inventiveness, particularly in the meandering latter half, but it's an offbeat, light confection for all that.

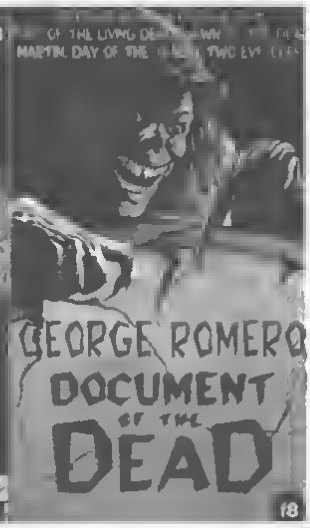
INSEMINOID
Director: Norman J. Warren
Starring Judy Geeson, Stephanie Beacham, Victoria Tennant
THE WEREWOLF OF WASHINGTON
Director: Nina Schulman
Starring Dean 'Fangs' Stockwell, Biff Maguire.
Both VIPCO. Sell-thru.

Mentioned here only because of their marvellous marketing campaigns despite the usual spelling mistakes! First is Warren's low rent **Alien** hailed as 'The Sci-Fi Bunk Up Of All Time!!'. Hard to argue with that one. But Warren's flick at least knows it's a no-budget rip-off so out goes the subtlety, in comes the gore, as Judy Geeson gives birth to a cannibalistic alien hybrid. Highly entertaining. The long lost Sevanties movie **The Werewolf of Washington** blends satire with lycanthropy and has the tag-line 'All politicians suck. This one bites!' 'Fangs' Stockwell is the White House aide bitten by a Hungarian werewolf who turns hairy in the corridors of power. Senators, congressmen - and even the President himself - aren't safe at feeding time in this amusing parody.

NEWS

To coincide with the cinema release of **Hell on Earth**, the Video Collection releases a widescreen version of **Hellraiser** complete with a 30 minute Clive Barker interview...Don't forget to buy the Luigi Cozzi documentary **Dario Argento: Master of Horror** on MIA Video. Nowhere near as good as Michele Soavi's **World of Horror**, it's worth having just for the clips. Far better is Roy Frumkes' **Document of the Dead** from the same company focusing on George Romero's career. Will **Buffy the Vampire Slayer** find the cinema audience it lacked on video? Worth seeing for Pee Wee's performance though. You can now buy the fab **Alligator** and its okay sequel together on one Braveworld tape. New VIPCO releases include **The House Where Death Lives**, **Bloody Birthday**, **And Now The Screaming Starts** (will they spell Stephanie Beacham's name right this time?), **Evil Force** presented by Christopher Lee, **Beyond Evil** and **Massacre Manaion** with mad doctor Richard Basehart borrowing eyes courtesy of Stan Winston's FX.. Other Redemption releases to come include the notorious S&M number **Salon Kitty**, Jess Franco's **Succubus**, **Vanus in Fura** and 70 more titles.





INQUISITION

Shivers Q&A by David McGillivray

What's happened to George Romero's ***Tha Dark Half****? It seems totally to have dropped out of sight Is this connected with Orion's troubias in soma way? I hope you can put my mind at rest and tell me it will be out soon*

Craig Dixon,
Nswcastle-upon-Tyna.

Tom Savini confidad to **Shivers** editor Alan Jonas that **Tha Dark Half** hadn't been completed when Orion began disintegrating But this seems unlikely The film has been taken for Bntish distribution by Columbis Tn-Star although, at press time, thara was still no opening dste "This year" was all I could pnse out of a spokasman

I'm a big fsn of Georga Romero and his films Can you help me locate ***Martin, The Crazies*** *and* ***Knightriders****, plus* ***Season of the Witch*** *on video? And whare can I find* ***Scream Greats****, the Tom Savini book you mantioned?*

Ritchia Alaxander,
No sddress.

Sorry, Ritchie, neithar the three Romero films nor **Season of tha Witch** ara on video at the moment The only Romero

Above: George Romero directs *Monkey Shines*

movias currently on tape are **Creepshow, Creepshow 2, Dawn of tha Dead, Day of tha Dead, Monkay Shinas, Night of the Living Dead** and **Two Evil Eyes Scrssm Greats** isn't a book but a serias of videos issued in tha States by Fangona magazine There are no plans to release tham here, and anyona brave enough to try would almost certainly receiva a long list of objections from the B B.F C

I m presently working for my 'A" levsl art exam and intend to embark on a project involving the cresion of hornfic special affects Can you recommand a "how to" guide book distnbuted in the U K and tell me where I can obtain it?

Russell Lee,
Co. Derry, Northern Ireland.

It's too bad, Russell, that you must have missed **Shivers** No 4 in which I rsvsaled that Tom Savini's book **Grsnde Illusions** was being remeindered at 5 at branches of Forbidden Plsnet The store has now sold out, but Charles H Fox Ltd , 22 Tavisfock Street, London WC2E 7PY, still has copies I'm afraid they're at the full pnce (£14 95) plus £2 p&p

Why are ***The Evil Dead*** *and* ***Evil Dead II*** *virtually the same film with the same plots and characiars?*

Jamia Partington,
Hsywood, Lancs.

Director Sam Raimi is quite unequivocal on this subject. "We wanted to give everyone more of the same," he declares Interestingly only a couple of the national critics seemed to notice thet two characters and most of tha incidents wsre repeated from tha first film An indication, perhaps, of tha degree of concentration tha Bntish press is prepared to devote to horror films

As an older reader of your ms-gazine, I wonder if you could let me know whatever happened to horror starlets Lynne Frederick and Linda Hayden Are they still acting?

Colin Jamas,
Portsmouth, Hants.

Lynne Frederick's last film to data is **Tha Prisoner of Zsnda** (1979), her only appearsnce with her husband Peter Sellare In 1980 Sellers died, bequeathing the bulk of his £4 million estate to Lynne Sellars' children, Michael, Sarah and Victona, who received pittances, branded Lynne a wicked stepmother in their scathing book **P.S. I Love You** (Collins, 1981) Within six months of Sellers' daath, Lynne mamed David Frost Sha divorced him in 1982 and the following year mamed American hesrt surgeon Barry Unger Shs was lost in the news in 1985, when she sued United Artists for including, without her permission, Sellars' out-takes in **The Trsil of tha Pink Panther**

Tom Savini confided to Shivers that The Dark Half hadn't been completed when Orion began disintegrating

Below: Lynne Fredarick in *Schizo*, scripted by ths suthor of this column!

The suit was successful and Lynne picked up a further £790,000 (plus interest) Sha and Barry now liva in Beverly Hills with their daughter Cassie The Lynn Sellers in **My Girl** is another actress Linda Hayden hasn't made a big screen pictura since **Let's Get Laid!** (1977) starring her live-in boyfriend Robin Askwith Since then she's appeared on stage and in the TV movia **Tha Return of Sam McCloud** (1989) She made another comeback, looking as glam as ever, as a swimming instructress in an episode of the TV series **Tha Upper Hand**, shown last year Since 1987 she's been married to panto producer Paul Elliott

What can you tall ma about Winona Ryder, fantastic as Mina in ***Bram Stoker's Dracula****?*

Jeremy Grogan,
Middlesbrough, Clevaland.

Named after the town in which she was bom (Winona, Minnesota, on 29th October, 1971), Winona Horowitz was thirteen when she began studying drama at the Actors Conservatory Theatre in San Francisco A talent scout discovered her hare and she became Winona Ryder for har first movie, **Lucaa** (1986), the first of a succession of coming-of-age dramas 1986 **Square Dance** 1988 **1969, Beetla Juice** 1989 **Heathere, Great Balls of Fire!** 1990 **Welcoma Home Roxy Carmichael, Mermaids, Edward Sclasorhands** 1992 **Bram Stokar's Dracula, Night on Earth, Tha Age of Innocence** 1993 **The Housa of the Spirits** She's also well-known for not appearing in **The Godfather Part III** (she was replaced by Sofia Coppola) and more recantly also had to back out of **Chaplin** She's alweys been interested in writing and is currently develeoping **Tha Second Greatast Story Evar Told, a project for herself.**

Balow: Winona Ryder in *Bram Stokar's Dracula*

COMPETITION

'They will make cemeteries their cathedrals and the cities will be your tombs' claimed the original demonic blurb and the dynamic duo of **Demons** and **Demona 2** will soon be shivering their way to tan lucky readers thanks to Caleco Direct Video who release the lattar zombie eye-cruncher on sell-thru on March 29th For your chance to win these thrilling Dario Argento productions, both directed by his best friend Lamberto Bava, just answar the following four questions:-

1) What's the nama of the cinema where all the gory action takes place in **Demons**? (Be carefull Only the correct spelling will be accepted)

2) **Demons 2** star Coralina Cataldi Tassoni also appeared in another Argento directed movie. What was the title and har character name?

3) What Argento movie poster is pasted on the cinema foyer wall in **Demons**? (Extra brownie points if you can describe what's odd about it?)

4) Which Argento daughtar starred in **Demons 2**?

Answers on a postcard, or back of an envelope, to:
Shivers Comp (Demona),
PO Box 371,
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NEXT ISSUE Published 22nd May 1993: Behind the scenes with **Scanner Cop.** Star Daniel Quinn, arch baddie Richard Lynch and director Pierre David tell you why this sequel will be (exploding!) head end shoulders ebove the previous two...Coverage of **Body Melt** continues with a peek at the gore special effects... Joe Dante on **Matinee** and why he'll never work with Steven Spielberg egain... Merk Kermode compares the U.S. version of **Dust Devil** with the Richard Stanley director's cut...Blood end Black Bri-Nylon: Italien vampires end werewolves...and **Carnosaur.**

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